

# The Trinity Tripod

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TRINITY COLLEGE, HARTFORD

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## One-Semester Experiment

# Students, Reporter To Attend Faculty Meetings

by Susannah Heschel

The Faculty voted Tuesday to allow a **TRIPOD** reporter and all student members of Faculty committees to attend Faculty meetings on a non-voting basis for one semester.

There was little opposition to the motion which was passed by voice vote, according to H. McKim Steel, Faculty secretary. Steel said that the motion concerning student committee members was passed "virtually unanimously". Opposition to the **TRIPOD** reporter "principally revolved around the question of accurate quotation of the news," according to Steel.

The motion concerning a **TRIPOD** reporter was sent to the Faculty Conference by the newspaper. The motion was not put on the agenda until the October meeting. Due to a large amount of business, the motion did not come up for discussion until the November meeting. At that meeting, the Faculty sent the motion back to the Faculty

Conference for revision, claiming it was worded improperly. The motion was returned Tuesday for a vote.

In order to protect itself from misquotation the Faculty will make a tape-recording of all meetings from now on. Steel said.

George C. Higgins, College counselor and chairman of the College Affairs Committee, supported the motion for a reporter. He said in an interview Wednesday night, "It is better to have someone there taking his own notes than to have him piece together a story from lots of different sources and call people on the phone at night."

Richard T. Lee, professor of philosophy, said "The rumor mill has always been bad. I hope this will make quotations more accurate." Lee said "attending faculty meetings should be encouraging to students on committees." Curtis M. Langhorne,

professor of psychology and chairman of the Academic Affairs Committee which has three student members, said "It is very important for the faculty to learn what students are thinking. I've been fighting for this for years."

Peter Crawford, '72, former Academic Affairs Committee member, said "I think it's ridiculous it didn't happen a long time ago. All students should be allowed in Faculty meetings." Steel said he supported the motions because "It's good particularly for students on committees because they have worked hard to shape motions and should be at the Faculty meetings to see what happens to the motions."

Objections to allowing students into the meetings originally came from members who said they would be inhibited in their discussions if their remarks became public information.

According to Lee, having students present

at meetings, "may well serve to bring out the ham in the Faculty".

Several Faculty said that students would find the meetings uninteresting. Langhorne said, "I have a hunch that after one or two meetings they will be disillusioned." According to Lee, "At first students will find the meetings great, but, like pornography, it'll wear off."

Robert B. Oxnam, associate professor of history, said the motions were "on the whole probably a good idea. It helps make many students realize that this isn't any clandestine court of the Red Chamber."

A "stated faculty meeting" is that which takes place on schedule. Students will be admitted to other Faculty meetings only if a motion is presented to the Faculty at that time.

Faculty meetings are held the second Tuesday of every month from 4:00 to 5:30 p.m. in McCook Auditorium.

## TCC Asks Adjudication On Felonies

by Steven Pearlstein

The College's relationship to students convicted of felonies should be dealt with by the Adjudicative System, according to a recommendation from the College Council.

The recommendation would have the Adjudicative System judge any alleged acts which "impair the student's ability to continue his own academic commitment effectively or his ability to conduct himself as a responsible citizen in the College community." The recommendation would apply to any student, regardless of whether he was found guilty of felony by civil courts.

The recommendation was presented to the Council Wednesday by its committee on the Adjudicative System. The motion has been returned to that committee to determine where exactly the adopted clauses fit into the Adjudicative document.

Essentially, the new policy would have the college take action against felons only when a member of the community charges another member with acts harmful to himself or the community, and when the

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Please!

Join the photographer of this picture by entering the Tripod photography contest. Deadline for pictures is midnight, Feb. 28. See add on page F.

## Cassidy Cites Failures of Advisor Plan

by William Miller

The Residential Coordinator system, established by the Office of Community Life last fall to replace the Junior Advisor system, has proved unsatisfactory to students, administrators, and the Coordinators themselves. A new system will be devised for next fall.

There are four Residential Coordinators working with 400 students each in four areas of the campus: North Campus, the Quad, Elton and Jones, and South Campus. According to Marc S. Salisch, dean for Community Life, the Coordinator system was established to facilitate communication between his office and the student body, and also among the students themselves.

John H. Cassidy, assistant dean of Community Life for residence, said that the Coordinator system "has been a failure."

Salisch said that he had hoped that the Residential Coordinators would be "sensitive to students and their problems in an entirely non-clinical, non-professional way." Unfortunately, he added, students have mainly used them to communicate their problems to Building and Grounds.

The Residential Coordinators replaced the Junior Advisors who were each responsible for a floor of a dorm. Salisch said the J.A. system didn't work. "There was no clear definition of what they should do. Both Salisch and Cassidy said there was not enough effort shown by the administration in establishing the J.A. system.

The J.A. was mainly responsible for freshmen. They were chosen by a committee of faculty, administration, and students. They received free room and \$50 per semester as payment.

Cassidy said the Residential Coordinator system would definitely be modified for next year. He said he hopes that undergraduates will be included in the new program. All plans, he said, are contingent on receiving approval of the Trustees.

Cassidy said that it is a definite responsibility of the College to have staff in the dorms. "The College must commit itself to the human needs of the students. They deserve better."

Any new residential advisory program would include undergraduate advisors, said Cassidy. The selection for the undergraduate advisors, he said, would be very stringent.

The Coordinators themselves questioned their effectiveness. All said that there were too few Coordinators.

Katy McGrath, Coordinator for the North Campus-High Rise area, said she felt she had served some purpose. "My apartment is a meeting place," she said, "a place for serious conversation. I'm somebody to talk

(Continued on P. 5)

## Traditional Group Interests Lose Favor; Students Turn to Individual Endeavors

by John Mattus

(Editor's note: This is the third of a series of articles on student interests and student organizations.)

Students are into other things these days. They appear to be spending more and more time on individual projects and in activities which allow them to see an immediate result of their effort, instead of joining traditional campus groups.

Faculty members have reported a growing interest among their students in tutorials and open semester projects. Many of these projects concern community and social problems.

The number of students involved in an Open Semester has increased more than four times since its beginning in 1969 and interest in the program continues to be strong, according to N. Robbins Winslow, dean for educational services.

President Theodore Lockwood has said this could be representative of a general trend "inward" by the student. This trend may mean the College will have to focus more heavily on the curriculum which "will be under greater pressure to respond to students," according to Lockwood.

Lockwood has also hypothesized that this apparent trend toward individualism is

concurrently a trend toward action rather than passivity. The individual can be creative and see the results of his efforts in such growing activities on campus as photography and dance, Lockwood noted.

There is a danger in having students whose energy is now being directed to curriculum-related projects scattered away from campus, according to George C. Higgins, college counselor.

Higgins fears that moving a group of students to an off-campus site to achieve a more comprehensive education of a certain topic might drain the College of its breadth of activities.

Higgins also said the College may have to help some students "find a project" for himself. An in-depth project would replace the structure offered by the fading campus organizations necessary to some students, according to Higgins. "The solution to the youth crisis is now within the curriculum," he said.

Students are moving away from large group organizations and there is increasing evidence that students may be replacing the group structure with an informal group of 6 to 10 fellow students.

These smaller groups, which can be noticed throughout the campus, are

generally composed of students enjoying similar life styles. But there appears to be some feelings of individualism even in these relatively intimate groups.

"The ways in which people had gotten together in the past had become rigid," according to Alan Tull, college chaplain. Tull referred to the "failure of institutional groupings to move forward" as one of the main factors in their decline. He cited fraternities as an example.

Students may be moving toward individualism or an individualism within a group of 6 to 10 others, but there are several new and healthy group organizations on campus.

The most impressive group to arise has been Cinestudio. The student-run movie theater on campus was established last spring with an \$11,000 debt and in less than a year has reduced it to \$4,000.

Cinestudio began with a handful of students and now report over 50 workers. The most hardworking and dedicated students at Cinestudio are those who have responsibility and can see that their work is significant to the functioning of the theater, according to James Hanley, '72, head projectionist.

(Continued on P. 7)

## At Hartford Stage

# The Best of the PORTABLE CIRCUS

by Glenn Gustafson

It was like seeing your nephew who played in the school band conducting the Boston Pops. Your smile just radiates pride as you sit cross-legged and notice that everyone around you seems to be having a good time. All because of your nephew.

Well, Chip Keyes is no relative of mine (unfortunately) but his humor was music to my ears Monday night when the Portable Circus passed out their balloons of laughter to the overflow crowd at the Hartford Stage Company. Fused with the careful timing and brilliant characterization that have made the Portable Circus a dormitory word at the College, their routines firecracked giggles and hearty guffaws in what started out to be a straight faced audience.

The bulk of the Circus bag of improvs contained the most imaginative of past material. Who can forget the customer who literally takes his fill of flowers in a shop swallowing poison-ivy for dessert?

Or how about the show of tears in Central Park where a mugger gets cleaned out by the muggee? And then there's Moses and the self destructing bush; two candybars in a machine; Nancy Sinatra's Nazi counterpart; and an all time favorite: a gutsy rendition of 'Soldier Boy'

The new material wasn't so good. In comedic terminology, it just sort of rolled over and lay there. A notable exception was the scene in which a compulsive liar wedges his way into a couple's harmony, setting them at each other's throats. The skit ends with husband and wife yelling insults back and forth while Chip Keyes, as the fibbing friend, innocently marvels at his cup of coffee.

While not every situation brought down the house with laughter, the players' momentum and involvement with their predicaments often was all that was needed to sustain interest in the at times overdone ideas. As you might have guessed, the language was toned down considerably lest embarrassment weigh down laughs. Interestingly, though, the opposite happened. For example, when the buttermilk gun-slinger draws his weapon a second too late, "Sheeit!" is a hundred times funnier than "Damnation!", which the Stage Company's audience heard. Don't ask me why. It just is.

If you have been following the Portable Circus since its first show over a year ago, you probably have noticed some changes in their style. Instead of always aiming for the punch-line ending, which is at best a risky business, the Circus humor has evolved into more of a, dare I say it, situation comedy. When this flops, as it did a couple of times Monday, it lapses into a wash of tedium. But halfway original skits like "At Home with Snow White and Prince Charming" give the humor a much more realistic, and so identifiable punch. Of course if the scene ends on a blockbuster line like "Then why do you put flies in your oatmeal every morning?", that's good too.

I'd like to think that the lake of people that ebbed out of the theater between the end of the formal show and the suggested improvisations after it did so because they were all laughed out. More likely they had to get home to relieve the babysitter. (At 10 o'clock?) What followed their exit wasn't hysterically funny but that's not the point. You'd think that after a solid evening of fun (unheard of on T.V. and very rare at the movies), they'd have a curiosity with maybe a frosting of loyalty to stick around and see what comical magic eight talented young people could work with ideas they themselves offered in the anonymity of darkness at intermission. Isn't the whole idea behind the Portable Circus anyway that it can't live without an audience and vice versa? Well versed in such matters a little voice inside my heart says no: people are just out to get whatever they can for themselves after which they split.

I'd like to believe he's wrong. That it's not a case of Take the Laughs and Run. That given the superintimate atmosphere of the Old Cave Cafe and the come-on of those funny posters, these people would shed their uptightness and, what the hell, stay an extra half hour to get to know Steve Charleston, Lynn Derrick, Miklos Horvath, Ann Covery, Jeff Lippe, David Dangler, Mark Williams, and, oh yes, Chip Keyes.

### Draft

Trinity Draft Counselors:

C. O. Seminar, Monday, February 15 at 9 p.m. in the Senate Room. This is also for anyone interested in applying for Conscientious Objector Classification.



### Ver-r-r-y Interesting, But Weird:

These strange looking men and women are none other than the eight surviving members of the Portable Circus, who performed before an overflow crowd at the Hartford Stage Monday night. They are (From left to right) David Dangler, Miklos Horvath, Ann Covery, Mark Williams, Chip Keyes, Jeff Lippe, Steve Charleston, and Lynn Derrick.

## New York: "Midsummer Night's Dream" A Great Theater Experience

by Tom Regnier

The program notes to the Royal Shakespeare Company's production of A Midsummer Night's Dream quote director Peter Brook as saying, "Once, the theatre could begin as magic: magic at the sacred festival, or magic as the footlights came up. Today, it is the other way round. . . We must open our empty hands and show that really there is nothing up our sleeves. Only then can we begin."

Brook is one of the few directors who seems to think of the playwright as his collaborator rather than his master. While other directors may present a Shakespeare play with the attitude of, "It's Shakespeare, so you're supposed to like it," Brook understands that Shakespeare's magic is too subtle to be captured easily. It is necessary for actor, audience, and director to work at it. He does not expect Shakespeare to do the whole play by himself; it is because Shakespeare is so complex that he requires more interpretation than other playwrights, not less. Brook admits that Shakespeare can be a tedious bore if the actors just stand there and recite the lines.

In A Midsummer Night's Dream Brook rolls up his sleeves and puts his brilliant imagination to work. He begins by stripping away all the superfluous trappings which are usually associated with the play. The set is formed by three sides of a large white box with two white doors in the back. There are ladders in the back and at the sides, and there is a balcony on top, from which the actors may watch scenes in which they are not involved. The fairies move about by means of ingenious trapeze devices. Brook has also added guitar and percussion accompaniment in certain places, and he has made use of occasional pieces of stylized scenery, such as long vertical coils of wire which represent trees in the forest. The herb which King Oberon and Puck use in the sleeping lovers' eyes is represented by a silver plate which they spin on sticks and then pass from stick to stick. The play is filled with other imaginative devices, equally as clever, and Brook's inventiveness never seems to dry up.

The result of this approach is that the play itself emerges more clearly. A Midsummer Night's Dream becomes, quite literally, a dream. When the lovers enter the forest, they enter the world of the sleeper, where they seem to be part of someone's dream. With the appearance of the fairies, events no longer seem to follow logical patterns. Because of Oberon's and Puck's tricks, both

Lysander and Demetrius, who had loved Hermia, awake to find themselves inexplicably in love with Helena. Bottom turns into an ass, and Titania, queen of the fairies, falls in love with him. But during the night Oberon and Puck go to work to make sure that everything turns out right. Just as a sleeper may awake to find his problems to some extent resolved, the lovers awake to find everyone in love with whomever they should love, so that all works out happily. Brook makes the dream even more convincing by admitting that it can have its nightmarish aspects. When Hermia learns that Lysander has left her and no longer loves her, her feelings of panic are indicated by the ominous music which accompanies her half-mad scurrying around.

But Brook's production does not just provide a better intellectual understanding of the play—it also provides one of the most highly entertaining theater evenings imaginable. Seeing this play is simply a great deal of fun. The magic is actually there because the play achieves something that is quite rare in theater—an almost total communion between actors and audience. This is due to Brook's astute direction on the basic level. The actors take advantage of every pause so that the audience has time to watch their reactions and to participate in them. For example, when Puck passes Oberon a silver plate representing the love potion, Oberon catches it on his stick, but it spins rather wobbily. When Oberon succeeds in getting the plate spinning again, he looks so pleased with himself that the audience cannot help sharing his delight. This is purely a stage effect which could not be duplicated in a film.

But the feeling of communion comes also from our awareness that it is our dream as well as theirs. When Bottom and the other artisans perform their play before Theseus' court, the court laughs at the artisans' clumsiness. Hippolyta, Theseus' bride, says, "This is the silliest stuff that I have ever heard." But Theseus replies, "The best in this kind are but shadows; and the worst are no worse, if imagination amend them." The artisans are using, in a crude way, the basic tools of imagination. They use a lantern to represent the moon, but they tell us at the same time that it is really just a lantern. To ridicule the principle underneath all this is to deny all forms of madness, including imagination, love, and poetry. When Theseus and his friends laugh at the artisans, they are laughing at themselves. And all the time that the audience has been laughing at Theseus and his friends, they have been laughing at themselves. We have not been observing a dream, we have been dreaming one. Brook's production makes this clear. As Puck says, "You have but slumbered here. While these visions did appear." It has all been one crazy, glorious dream which everyone in the theater has shared. At the end of the performance which I saw, audience and cast both took Puck's words, "Give me your hands, if we be friends," literally as the audience applauded for about five minutes while the cast came off the stage to shake hands with them.

A Midsummer Night's Dream is one of the greatest theater experiences I have had, and it is almost surely the best show in New York. It is having a limited run at the Billy Rose Theatre on Broadway.

## Yale Repertory, Cabaret To Stage New Productions

The Yale Repertory Theatre has signed Christopher Tanner to stage the dueling sequences in its next production, an experimental version of Shakespeare's "Macbeth," opening February 18 for a three and one-half week engagement. "Macbeth" will be directed by Robert Brustein, artistic director of the company.

Tanner has staged and choreographed scenes for a number of productions, including Michael Kahn's "Othello," A.

Boussilier's "Don Juan" for the Comedie Francaise, John Dexter's "Hamlet," Elia Kazan's "The Changeling," and Joseph Papp's "Hamlet."

The Yale Cabaret, New Haven's only coffee house theatre located at 217 Park Street, will present Charles Dizenzo's "Big Mother" Thursday February 11 through Saturday, February 13 with performances at 10:00 and 11:30 p.m.



# Theatre of the Deaf To Arrive Next Week

The Goodwin Theatre of the Austin Arts Center at Trinity College will offer an unique and exciting new theatrical experience when the National Theatre of the Deaf performs on Saturday, February 20, at 8:30 p.m.

The group, which is being sponsored by the Center, will present two plays. The first, "Woyzeck," written by Georg Buchner and directed by Don Redlich, is an examination of modern man and the absurdity of his existence within his environment. The second "Journeys," is not a formally written play but a collection of writings by children, collected by Richard Lewis and directed by J. Ranelli.

The National Theatre of the Deaf is for hearing as well as deaf audiences. It was designed specifically to create a new and vibrant theatre form that would be a source of pride to the gifted deaf actors who participate and a source of exuberant pleasure for all who see them. Nothing "handicapped" is implied about the quality of this company.

Fifteen actors and actresses make up the company. Special talents, not usually experienced in other theatres, are employed by the deaf actors who combine mime, dance, manual sign language and music in their presentation technique. Two narrators recite and act in the plays.

NTD was founded three years ago under the aegis of the Eugene O'Neill Memorial Theatre Center in Waterford, Conn., and was aided by a grant from the Rehabilitation Services Administration. Since its first year the theatre has made six national tours, two Broadway appearances, two European and Asian tours, three films and many national television appearances.

The NTD has been acclaimed by audiences wherever it has appeared. Ann

Barzel of the Chicago American said: "In an era of the ugly and the absurd, it is inspiring to find beauty and clarity in a rare stage presentation. The beautiful people bring to the audience a deeper perception of things one only knew on the surface." Eliot Norton, Boston Record-American, noted that "Sight and sound and sense and movement blend into a single fantastic dramatic spectacle. You laugh, weep a little, stir with emotion: You are lost in the drama." The Manchester Guardian commented: "A tour de force. . . A virtuoso performance. . . An art form of its own. A colossal vocabulary of grace with an extra and superbly articulate dimension." Judith Christ of the NBC "Today Show" advised her audience not to miss it. "A wonderful company. . . a superb company. . . one of the most exciting kinds of theatre that I have encountered. A startling new theatrical form. You really owe it to yourself when it hits your city to see the National Theatre of the Deaf."

For tickets call the Austin Arts Center at 527-8062.



## Sign Language:

Shown above are actors from the National Theatre of the Deaf who will be performing in the Goodwin Theatre of the Austin Arts Center on Saturday, Feb. 20, at 8:30 p.m.

## CELLULOSE

# Non-Western Cinema

by Ted Kroll

Over the past week the Cinestudio has brought to this campus an impressive array of truly good, but not popularly-known films. Having already spoken about Welles' FALSTAFF earlier this week, I would like to talk about BOY and MANDABI, two films which took me by surprise. One of the virtues of being a movie junkie is that every once and a while you really get the good stuff, often when you least expect it. Sometimes an excellent film is stumbled upon by playing TV roulette late on a Saturday night, but it is a truly rare experience when you can sit in a movie theatre and see two little-known gems back to back.

Such was my experience last Sunday night while watching BOY and MANDABI. Perhaps it may be a bit futile to write about films you will not be able to see without an extensive search, but at least remember their names and go see them if by chance they should appear in some neighborhood theatre.

Certainly the main reason these films will never be shown outside of an art theatre is that they are foreign language films, and in exotic tongues at that. BOY is Japanese and MANDABI come from Senegal, so the worlds they show are quite different from our own in the way people look and act. Yet cultural differences of both films provide an intoxicating fascination which comes from seeing places unknown to Western audiences.

MANDABI is a slow-paced film which centers around a simple plot situation of a poor man who is trying to cash a money order only to be thwarted by bureaucracy and

general nastiness. While this story acts as a narrative base to the film, the interest of MANDABI comes out of the concentration of the camera on the routine life in Senegal.

First we become familiar with his household which consists of two wives and seven children. As we follow them through the daily routine we see their poor condition of having little to eat, yet they never seem worried about their situation - Allah will provide. This might seem common-place and it probably is for anyone living in Senegal, but the director, Sembene, adds many little details which give this household a dignity and charm. One of the most beautiful images is simply the pouring of water into a jar, yet the angle from which Sembene shows this insignificant act gives the precious water a rich, poetic meaning. Another detail which is almost a throw away since it only appears in the background is a little black girl playing with a white baby doll.

In the poor man's adventures through Bureaucratland we have a rare opportunity to view life in the emerging Africa. As far as Sembene is concerned, it would seem the growth of an urban society in Africa only brings corruption. This is the central theme of the film, although it is never expressed until the end. Sembene uses a barrage of details to show the situation in the Third World. For example, a certain type of rice from Indochina is considered better than those from American or France. Or, again, we barely see that the ink blotter for an official in the post office is a large picture of Castro.

All in all MANDABI is a small, unpretentious film. Its charm and beauty come out of this simple, straight forward cinematic style which allows us to observe the rich, colorful life which is occurring right now in Senegal. One looks with eagerness for an opportunity to see Sembene's little shown BLACK GIRL.

BOY, on the other hand, is an extremely complex, modern-styled film. One is quickly reminded of the style of Godard, that great god of the New Cinema. What Oshima (BOY'S director) and Godard share most closely is their crystal clear photography which tends to place the drama of a situation into the background. They are both more interested in showing the conditions and settings which surround a character rather than letting you get emotionally involved. However, where Godard uses this distancing to reflect and intellectualize on his characters, Oshima shows a disjointed world of a boy without a home.

As with MANDABI we have a simple story about a boy who fakes automobile accidents to get money for his family. Oshima has done a remarkable thing with this film by showing us this narrative from the point of view of this stoic ten year old. This does not mean that all the camera angles are just a little bit lower than usual, but rather something much more interesting and intriguing - we see things through this boy's mentality.

While at first it takes a bit of adjustment to follow the story, gradually the viewer

slips into the loneliness which surrounds this boy who never spends more than a couple of days in one place. Throughout the film are scenes which show the boy completely by himself, acting out his own fantasies. The amazing and haunting quality of these incredible scenes comes from Oshima's objective style which merely shows the boy wrapped up in these magical moments.

The finest of these moments is a scene in a snow storm where they have built a conical snow structure. He adds a red boot and his prized wristwatch to this pile of snow and this transforms the snow into his Man of the Cosmos. This image seems perplexing to an adult for the snowman does not look like much of anything. But we are privileged to see this boy in the depths of his childish fantasies and this snowman has a meaning which only he can visualize and understand. We can only watch and wonder. Finally the boy realizes that he is involved in a fantasy which he must destroy. So with an uncontrollable rage he tears his deity apart.

From this childlike perspective Oshima has presented us the look and feel of Modern Japan. Most of the Japanese films released in the U. S. are either cheap science fiction or else epics set in Classical Japan. With BOY, however, we see the realities of a radically changed country. Always are there hundreds of little cars moving in the background or else a subway train. The world that the boy and his family move through consists of modern, barren hotels with hugh Coca-Cola signs in the background. All through the film there are Japanese flags which clutter up the screen suggesting that Oshima is trying to make some sort of allegory with this film. These symbols, luckily are never forced and one is left with the feeling that the new Japan is no pleasant place to live.

Oshima has been making films for ten years now. If BOY is a good indication of the talent he possesses, he can be rightly considered one of the major new directors to appear in the past few years. Apparently some of his best work is unavailable in the U. S., so one can only hope that we will have chance to see more of this man's cinema in the near future.

## Concert Pianist Paul Plays Sun.

Eleonore Paul, concert pianist, who teaches at Trinity College and at the Hartford Conservatory of Music, will give a concert of 19th century piano literature in the Goodwin Theatre of the Austin Arts Center at Trinity on Sunday, (Feb. 14) at 8:15 p.m. The public is invited to attend.

Mrs. Paul, who was born in France, started her studies with Yves Nat and Alfred Cortot. Later she studies with Dinu Lipatti. She came to the United States and studied at the Curtis Institute of Music in Philadelphia with M. Horszowsky and Rudolf Serkin. She has also studied with Mme Rosina Lhevinne and her assistant Miss Dowis.

Mrs. Paul has played with orchestras in several countries of Europe.

Her program at Trinity will include: Sonata #2 In G Minor, Op. 22 by Robert Schumann, Three Tableaux-Etudes by Serge Rachmaninoff, Three Etudes by Frederic Chopin, "Harmonies Du Soir" from Etudes D'Execution Transcendante by Franz Liszt, and Toccata from Suite Pour Le Piano by Claude Debussy.



(Lawson Photo)

## Austin Art:

Students view part of the Connecticut Scholastic Art Exhibit which is housed in the Austin Arts Center from Feb. 6-21.

*The Arts  
& Criticism*

# Trinity Tripod

## EDITORIAL SECTION

Friday, February 12, 1971

### Neglect Of Clarity

If you were to suggest that tenured faculty members who don't prepare for their classes, who teach the exact same courses every year, who don't keep up in the scholarly developments in their own field, and who do not carefully grade and advise their students, be dismissed, the cry of academic freedom would be heard.

Yet in their most recent fit of self contradiction, the faculty has concurred with its near-reactionary Committee on Academic Affairs and reset the precedent of 'neglect of work' as grounds for expelling students.

Not only do the tenured faculty refuse to apply the same standards to themselves as they would to their students in involving the rule, but in this 'neglect of work' statement they have struck a severe blow to the academic freedom of students. A blanket statement as 'neglect of work', by vagueness, imprecision, and lack of precedents is a dangerous tool in the hands of the faculty which, at a time in the future, might view criticism of faculty or demonstration against them as a 'neglect of work'. Not only is such punitive action ineffective in raising academic standards, but appeals of such decisions can only be made to the body which first made them, i.e., the faculty.

The old argument will be raised that you have to have 'trust' in this isolated community. First, it is clear that with all the pressures, financial and otherwise, being exerted on the private colleges by the state, trustees, alumni, and other non-participatory groups, 'trust' of those susceptible to the pressures is strained. But a more clear contradiction is also involved in the faculty invocation of 'trust' for why doesn't the faculty 'trust' the students to judge their performance against a 'neglect of work' standard.

This paper has sent a formal complaint to the Committee of Academic Freedom concerning that 'neglect of work' clause. We hope that appropriate action will be taken to clarify 'neglect of work' so as to prevent abuse. Perhaps the best clarification would be to eliminate the criteria completely.

# LETTERS and

## 'Is Anyone Listening?'

To the Editor:

Congratulations on your incisive investigation of the M.H.B.O.G. You succeeded in corroborating all or nearly all the questions we at WRTC-FM raised nearly a week before on "Feedback." You are to be commended for your acute attentiveness for crisis and your astute ability to uncover items of validity and potential journalistic value in other media. (This was reflected in certain key phrases of your editorial).

Keep up the Good work, and keep listening.

Kevin S. Gracey  
Music Director

## 'Swinger'

To the Editor:

Why does controversy rage over as simple a matter as choosing a combo for our next gala song-fest. Forget the wierd, drug-oriented music too prevalent today and return to the 50's: when kids were kids, long hair was on girls, the hardest drug known was a chocolate malt, and songs made no claim to have so-called "social significance."

I suggest that the M.H.B.O.G. procure the services of none other than B. Bumble and the Stingers. Who can forget this piano group's keen rendition of "Nut Rocker"? For the "prelims," as the current saying goes, a suitable group would be Sam the Sham and the Pharoahs with their saxophones swinging neatly in rhythm. As the talent of these two combos is not recognized by the hippies and hooligans of today's permissive society, they can be obtained for as little as \$50 each.

You can count on my presence at their bash!

Sincerely,  
Greg Barison '74

## 'Presumptuous'

To the Editor:

The February 5, 1971 issue of the Trinity Tripod included a letter to you signed with the pseudonym, "Adam Smith." The purpose of the present letter is not to discuss the points raised in the Smith letter, but rather to provide your readers with additional information which may enable them to put in proper perspective Smith's assertion that the Department of Economics contains "forces that seek to restrain the free competition of ideas and academic understanding." This information was readily available to Smith. However, he apparently made no effort to ascertain the reasons for the "failure" of the Chairman of the Department of Economics to respond af-

firmatively and immediately to Mr. Smith's presumptuous request (demand?) that the Departmental Secretary give top priority to the distribution of an anonymous document.

On Wednesday, 3 February, Miss Steiman, the Departmental Secretary, showed me a note which requested that she run off, collate, and distribute a three-page "open letter." The note and letter had been placed on her desk in her absence, and she is unaware of the authorship of either. I asked her not to comply with that request and told her that when the author contacted her to determine whether we would "publish" the letter, she was to refer him (her or them) to me. This would enable me to explain why I believed that the letter in its original form should not be distributed with, in effect, the approval of the Department. The matter did not seem to involve issues of immediate urgency, and I naively assumed that discussion of the letter at the next regularly scheduled meeting of the Faculty of Economics (Friday, 12 February) would not be inappropriate.

The author of the letter was not communicated with either Miss Steiman or me, nor has anyone, to my knowledge, asked to discuss the matters outlined in the letter with the Faculty of Economics or with undergraduate majors and/or prospective majors at a group meeting.

I refused Mr. Smith's original request for the following reasons:

1. I am not opposed, in principle, to the preparation and distribution by the Department of a polemic signed with a pseudonym. I am, however, as a Chairman charged with budgetary and educational policy responsibilities opposed to such distribution at Departmental expense if the author is not known to the members of the Department.

2. Quiz frankly I believe that the original letter (not reproduced in its entirety in the Tripod) contained misleading, mischievous, and inaccurate statements. I had hoped that discussion of these points with the author would produce a more objective document.

3. It was also my hope that the author might be persuaded to use established channels of communication within the Department to initiate discussion of his proposals. A number of the points which he raised are relevant in terms of the continuing curricular dialogue at Trinity--in fact, had the author communicated with me, he would have discovered that we are not unaware of certain trends which he describes, and that curricular revision is an on-going process within the Department (one wonders if he is aware of the subject matter of our Senior non-honors seminars or of the several 102 sections).

4. I hoped that discussion of the nature of the constraints affecting our staff and curricular planning would make him more conscious of the actual "trade-offs" involved in his proposals.

In conclusion, a more personal ob-

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## Of Thee I Sing by Carol Mango

My Country tis of thee  
Sweet land of bureaucracy  
flourishing bigotry, disguised  
democracy, idolized pornography  
upholding degeneracy, depriving literacy

...of thee I sing!

My Country tis of thee  
Sweet land of demagogues  
Ringing, politicians playing  
National Guardsmen killing  
Poverty's children, segregation  
enforcing, riots uplifting,  
Civil Rights impeding

...of thee I sing!

My country tis of thee  
Sweet land of procrastinated  
progression, long over-due  
confession, regurgitating  
digestion, Black Giants  
condemnation, fear's unwarranted  
destruction, freedom's philosophies  
abduction!

...of thee I sing!

My Country tis of thee  
Sweet land of liberty  
Of thee I sing  
Contemptuous Protests!



# more LETTERS to the editor

servation: I hope that common courtesy toward other members of the community is not becoming a scarce commodity. Dialogue initiated and carried forward in a constructive spirit is welcome in an intellectual community, but presumptuous requests and intemperate statements from individuals who seek anonymity only pollute the waters which they ostensibly hope to cleanse.

Respectfully submitted,  
Richard Scheuch  
Chairman  
Department of Economics

## 'From the Left'

To the Editor,

Recently you published a letter written by Adam Smith which contained a sweeping attack upon the Economics Department. I would like to reply to that note via your newspaper, though I must add that it has distracted me from my research into Trinity College's labor relations and its capitalist orientation.

I believe it important that this Mr. Smith realize that the forces of history are momentarily on the side of the Economics Department at Trinity. I would add that the same historical forces seem to be at work on Mr. Smith. Let me explain.

Smith has suggested that Trinity's undergraduates are no longer interested in business and the process of capital accumulation. If he had bothered to undertake a bit of research in the Registrar's archives, he would have learned that the most popular courses in the Economics Department's curriculum are capitalist oriented. The sons and daughters of the bourgeoisie and petty bourgeoisie (those self-centered money grubbers and exploiters) find greater interest in the techniques of calculating surplus value and modes of capital accumulation than in the problems of the proletariat. Again, a quick look at the titles of the senior honors papers will illustrate this very great concern for capital accumulation. These students cannot help but hold these interests for there are forces at play in the system which impel them to view these matters with considerable interest. The survival of their class requires this sort of education. In time, as the system continues in its historical path, these future exploiters of the proletariat will be exploited and then students will study my most recent works in order to understand what is to be. (My hope is that they grasp my lessons with more understanding than have the students in the Soviet Union.)

As for Mr. Smith's suggested course of study dealing with the problems of underdeveloped countries, we see again this capitalist orientation of that canny Scotsman. Smith's concern is not with the release of the proletariat from the chains which bind them, but rather he is interested in the extension of the process of exploitation which pervades whenever capitalism "draws all, even the most barbarian, nation into civilization." Mr. Smith is only concerned with the indoctrination of the young in the means to extend the bourgeois mode of production and create a world after the capitalist image. The suggested new course of study is but one more step in maintaining the capitalist process of economic development—it is an element of capitalist imperialism.

Now, because my carbunkles are bothering me, I must end this note and return to my research and observations of the means employed in the production of new capitalists needed so desperately by the bourgeoisie class which is fighting a losing battle. You know, of course, that history is on the side of the proletariat.

Respectfully submitted,  
Karl Marx

P.S. Since my very dear friend Engels was not available at this time to report my thoughts to you on this matter, I have asked one of your own, Herr Koktor Professor Battis, to prepare this letter. His style, you will observe, is wanting. Engels could have done so much more with my ideas.

## 'Buffy Portrey'

To the Editor:

To John Speziale, all we can say is: Who is out of place? It seems that the Tripod critic

took offense to Buffy Sainte-Marie's comments concerning the poor across this country. The guilt feelings of many persons attending last week's concert were supposedly unduly injured by Miss Sainte-Marie's "help the Indians" appeals. Few Americans are aware of the destitute conditions that upwards of 20% of our population struggle with every day. Buffy Sainte-Marie is one of those enlightened elitists who have successfully persevered against the suffocating conditions facing the poor. Is it a crime, we submit, to share empathetic knowledge?

Most people have not experienced or even seen real poverty: malnourished children, rat-infested one-room tenement bhouses, cramped ill-equipped reservations, armed and decrepit facilities, masquerading as schools. It is easy to pass off these conditions as moderate blights on a healthy society; but when those blights, as Buffy Sainte-Marie pointed out, have roots in the basic structures of our society, it is time for more positive action. And action in ignorance is impossible. An entertaining personality who identifies problems is doing a great service to the community.

Thank God for a person like Buffy Sainte-Marie who uses every opportunity to play on the guilt feelings of those detached conservatives in the audience, and hence, forces their ultimate awareness and education. The poor live in a different kind of misery, one of crying want. A person who becomes irritated when reminded of the realities of poverty, even in the realm of entertainment, is indeed cold to the suffering of his fellow Americans. Mr. Speziale, take note.

This poverty problem that Buffy Sainte-Marie referred to in and between songs, is not so detached from the hallowed halls of our College, as many Trinity students would hope to believe. Last December, 300 students showed they cared when they voted unanimously to settle the B & G workers' wage disputes through binding arbitration, accepting the possibility of an increase in room and board payments. To those few students, it seemed a small price to pay to insure that the janitors, who are so truly a part of the Trinity College community, are earning at least poverty-level wages. But the Trustees spoke, and the majority of the students were apathetic to the crisis. The result?—Turkey for the janitors with a smile, while the College continues to pay our workers less than what the government deems as minimal to subsist. What hypocrisy! Give the poor presents on Christmas and the guilty consciences of the more affluent are assuaged. When are we going to stop handling the poor, turkeys and start giving them and their children a chance to break the vicious poverty cycle?!

What Buffy Sainte-Marie did through her concert was to stir controversy, further irritating the already suppressed callousness of many of Trinity's students. And it is with humble gratitude, rather than John Speziale's mocking indignation, that we applaud those few humanitarians like a Buffy Sainte-Marie who artfully identify the plight of millions of poor Americans. A dialogue should always exist. A concert is as fine as place as any to begin the debate. And Mr. Speziale, if we are not to help the poor, who should we help?

With special wishes  
to Speziale, sincerely  
Jon Entine and Jay Moller

## 'Surf's High!'

To the Editor,

Surfing is not the only way to live and no one said it was. The recent article on surfing misconstrued every major idea that we had in mind.

Surfing is both a sport and an art form. It is certainly not a "way of life" for any of us at Trinity. It is, instead, a way to enhance our experience of life—an attempt to come to grips with a natural force by means of skillful surfing and to internalize that experience in an effort to understand another dimension of life (that is nature). Artificial stimulants such as drugs are alien to the natural, healthy life that characterizes surfing trips. The insinuation that Trinity surfers "smoke (probably cigarettes)" and that "dope is the key to surfing" most certainly be the result of a gross misunderstanding among all concerned. The only thing we get "high" on is life—try it sometime.

Religiously yours,  
3 Misunderstood Surfers

## 'Finals'

To the Editor:

I oppose Mr. Nye's proposal for required final exams. The educational value of finals is questionable at best; what is certain is the extraordinary amount of tension and worry that finals inflict upon students. Having students walking around like zombies for two weeks, full of Vibarin and coffee and needing sleep, can hardly be justified as a necessary part of our education.

Mr. Nye's goal is "uniformity of courses," so that a professor's popularity would not be affected by his decision to give or not to give a final. Surely, with respect to something as objectionable and senseless as finals, a much better way to make courses uniform would be to abolish finals altogether. At the very least, they should all be made optional.

Sincerely,

Steve Barkan '73

## 'Tradition'

To the Editor:

As has been so well noticed by the majority of those who are familiar with traditions here at the College, these changing times have made it impossible for certain traditions to continue as standards by which any community may judge itself. Thus, the passing of the medusa, an honorary society at one time, was naturally expected due to the nature of our times since there are no heroes amongst us, and few of us have any desire to be anything but controlled by the former watchdog group. Yet several seniors, who call themselves medusa members, now comprise an honorary society without honor and serve to blight the former tradition of the society. The least this special interest, extra curricular-list oriented, group could have done would be to have assumed some creativity selecting a name that divorces them from the past, may it rest in peace!

This medusa group is now formulating course evaluations that will, without a doubt, be as vague and uninformative as the one published some five years ago. Any evaluation based on the tabulation of numerical values assigned to impressions one has of a course will be as varied and fluctuate as randomly as are the interests and the intelligence levels of those completing the forms. Suffice it to say, the best advice, or at least a reasonable substitute

for advice, will be from the kid down the hall.

Since no criticism should lack a suggestion for a reasonable alternative, I would suggest that several majors in each department formulate a report on selected questions in relation to departmental faculty members, course offerings, students in the department, etc. These first hand impressions, which could be dittoed, stapled together, and distributed, would provide to any interested student the needed information, on any department; and the information there would necessarily comprise the most perceptive and analytic in depth, for I still believe that a student majoring in any department eventually comes to many important conclusions concerning his department, perhaps the last and only commitment any student has to make on this campus during four years!

Who could expect this group to cover the stated topic well?

Michael E. Trigg '71

## 'Matrimony'

To the editor:

Young brides to be will soon learn that there is more to marriage than sex, love, pregnancy, and more sugar. Students and concerned adults from the Greater Hartford area will take part in leafletting the WPOP-sponsored Bridal Fair this coming Saturday and Sunday. Trinity students and members of the Society for Human Survival of West Hartford form the main group involved in the activity. Our leaflet contains information on the origins of the population problem, how it affects the U. S. and the world, and what can be done about young women who will have the responsibility of deciding what the future population of this country be will must be exposed to certain issues concerning them as bridges. The planned panel presentations of the Fair will not be informing women of the necessity of limiting their own families as the only way of combatting the plague of overpopulation. We hope that many of the people taking our leaflet will read it, will question it, and will learn. We'll be passing out leaflets from 8:00 a.m. to 5:00 p.m. on Saturday and 10:30 a.m. to 6:00 p.m. on Sunday. Anyone interested in helping should contact us at 525-8051 or 549-0833 immediately.

Peter Basch and  
John G. Mezochow

# Advisors...

(from P. 1)

to."

McGrath says she is very restricted through lack of funds. She has had a group from planned parenthood speak to students in her area, but she said she has been hampered by a lack of places to hold meetings.

McGrath says she feels strongly that the Trustees should come into the dorms to see exactly what the problems are.

Neil Boutin, the Coordinator for South Campus, sees his job as "being available to try to help students with anything they might want or need." He says the program is working better than the J.A. system, but he said undergraduates should be part of the staffing.

Boutin said that students today are very self-sufficient and don't need much assistance. He has, however, helped out with many minor problems around the dorms, he said.

He thinks that the Coordinators' greatest responsibility is to find out what students want in order to give the Office of Community Life an idea of student feelings.

Scott Tappan, Coordinator for Jones and Elton, said, "more money has to be offered to get the dedication needed to make the program more effective." The greater remuneration would make the residential advisor feel a debt to the students, he said.

Tappan said the Coordinators were given no definition of their jobs. "We have no real idea of what we're supposed to be doing."

Tappan said that they mainly serve as a buffer between students and Buildings and

Grounds. "If a student has a problem with his room, he should call B&G himself," Tappan said. He also said that there were too many students and not enough funds for the program as it now existed.

Most students, when asked about the effectiveness of their Coordinator, expressed severe doubts. Many felt the J.A. system was superior.

Barry Ahearn, '73, said that neither program was effective, but the Residential Coordinators were less so. "They are a waste," he said.

Philip Daley, '73, felt that the J.A. system was worthwhile. "I got to know upperclassmen through my J.A. He was somebody I could talk to." He said he didn't know the name of his Coordinator.

John Maher, '72, thought the formal purpose of the J.A. system was negligible, but that it did serve an informal purpose. He said that he didn't know anything about the Coordinator system but that he'd like to see undergraduate staffing in the dorms.

Greg Sammons, '72, felt the Coordinator system was better. "They are considerably more mature," he said.

William O'Reilly, '71, said he thought students today don't need any special advisors. "The quality of friendship is such that people don't need things like Residential Coordinators and J.A.'s."

Jim Zaccaria, '73, said that the J.A. system accomplishes much more than the Coordinator plan does. He felt the Coordinators did not know their duties. He added that there might be better uses for the money.

# TCC ...

(from P. 1)

Adjudicative Panels concurr.

The Adjudicative system will judge on the harmfulness of the acts independently of any civil action.

A second report submitted to the Council by its acting chairman Charles J. Yeager, '72, and James H. Graves, '71, asked that no action be taken by the College when it is preceded by civil action, or when recourse to civil courts is possible.

Essentially, the Yeager-Graves proposal

asked the College to ignore what a student does in his private life, both on and off the campus.

A college lawyer argued against the Yeager-Graves proposal, stating that the college cannot carry that "ignorance" past the point of negligence.

"The abolition of 'in loco parentis' does not absolve the college of negligence," asserted Paul Titus, college counsel. He indicated that the two key areas pertinent in

the law were "reason to know" of a crime or possible crime which may be "likely to cause interest" in the college.

Titus said this does not mean that the college need take pains to find out about everyone's wrong doings and act accordingly. He indicated that the college has to act only when it can be proven that they have "reason to know" of possible felonies.

Marc S. Salisch, dean of community life, argued against the committee proposal. He

said that while it solved the felon problem, it created an inconsistency within the Adjudicative System itself. On the one hand, argued Salisch, the System demands convictions only as a result of infractions of specified rules published in the handbook. Now, he argued, the new proposal would have a blanket offense of "harm to the individual or community" which violated the spirit of the present document.

In other council action, Robert H. Osher, '71, was elected to a one-year term as Council chairman. Henry A. DePhillips, associate professor of chemistry, was elected vice-chairman and Thomas A. Smith, claiming that he would "control the agenda" was unanimously proclaimed Council secretary.

Also submitted at the Wednesday meeting was a proposal by Charles E. Jacobson, the Board of Fellows' representative, that the Council recommend to the student body that they form a student government by next fall. This will be taken up at the next meeting.

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## Recital

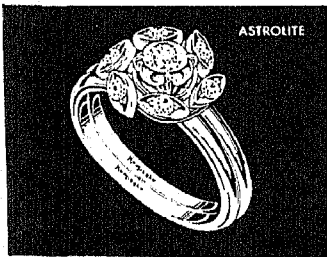
Eleonore Paul, concert pianist, will  
perform in Goodwin Theatre of the  
Austin Arts Center, Sunday, Feb. 14, at  
8:15 p.m. The public is invited to attend.

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when you know it's for keeps



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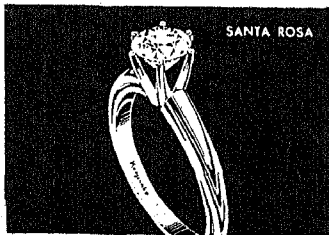
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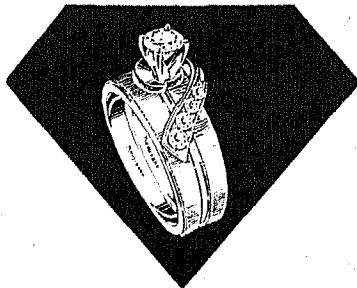
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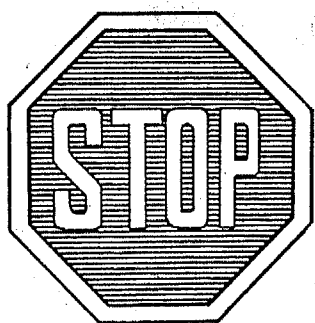
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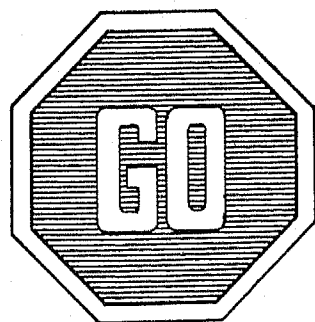
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## Activities . . .

(from P.1)

Student interest in films and filmmaking appears to be part of a growing film culture. This is evident from the number of student-taught film and photography courses on campus and the interest in establishing an informal photography club to be budgeted from the student activities fund for next

year.

Another successful group has been the Students' International Meditation Society (SIMS). This informal group reports over 40 regular student participants and many off-campus members. SIMS and other groups accenting individual experience are apparently flourishing on campus. The groups stress meditation, and a philosophical and religious outlook.

There is a growing interest in related academic subjects by students. The biggest increase in enrollment in a single department at the College since 1968 was reported at 133% by the Philosophy department. Large gains were also reported in the Religion and Psychology departments.

Among other new and successful groups on campus is the Portable Circus, a comic improvisational revue.

One organization to make a comeback is Medusa, which disbanded several years ago. The new Medusa has a new form and purpose. Originally it was the supreme adjudicative system on campus. Revived this year, it is basically a tradition-preserving group. Their major activity in 1971 is producing a course evaluation form for students.

Participation in intercollegiate sports by Trinity students has increased slightly over past years, according to Athletic Center director Carl Kurth and several coaches.

Kurth estimates that 40-50% of the male students at the College are involved in at least one intercollegiate sport. Interest in the physical education programs and in the recreation courses have also increased, he said. The skiing class, with over 50 students enrolled, had to turn away nearly a third of that number this winter.

Crew coach Norman Graf said students may be turning away from tackling political, economic and social problems because they couldn't get results, while in a sport they could see the fruit of their efforts.

The rise in sports participation may be influenced by the construction of the Ferris Athletic Center in 1969, but this must be weighed against the abolishment of the athletic requirement two years ago.

The TRIPOD has found that over 90% of

Trinity's students can claim they are a member of some co-curricular activity, which includes sports, fraternities and the whole spectrum of student organizations. Less than 20% can say they are active at present and that it is a regular activity for them.

After interviews with members of nearly every student activity on campus, it is evident that the majority of groups are powered by two to five dedicated and hard-working individuals. The remaining members assist in varying degrees.

An outstanding case is James Hanley, '72, the drive behind Cinestudio. He spent about 45 hours a week working on the theater last spring while to other students sat in class.

At least a quarter of the students are employed in a part-time job on or off campus. Most jobs occupy 9 to 12 hours a week, although there are isolated reports of students tackling 30 hour work weeks while still enrolled full time.

Not all of the traditional campus organizations are dying, although they may be experiencing troubles in obtaining and encouraging student interest.

Richard Schaefer, '71, who has just completed an open semester project on the Student Activities Fund at Trinity and other Colleges has found that certain organizations are relatively longlasting.

These include the student newspaper, some type of political group, a philosophy-religious organization, an issue-oriented group, a literary publication, some type of recreational group, like the Mather Board of Governors, and at Trinity, WRTC.

Some type of musical and drama group will also be around, but in the future these may be funded from within their respective departments rather than from the student fund, according to Schaefer.

Several of these "longlasting" student groups at Trinity are paying wages to some of their key members.

The organizations report that these jobs are generally time-consuming and no one is willing to fill them. The only way to get the job done is to pay for it. Wages are generally only a "token" payment of a few dollars to as much as \$100 a semester.

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## League Standings

TEAM	OVERALL STANDINGS			JOCKS STANDINGS			PTS. FOR	PTS. AGST.
	W	L	PCT.	W	L	PCT.		
Union	12	2	.857	2	1	.667	1114	958
Williams	10	4	.714	5	1	.833	1044	969
Wesleyan	9	4	.692	5	1	.833	970	839
Middlebury	8	8	.500	5	3	.625	1164	1120
Amherst	5	8	.385	3	2	.600	976	1048
TRINITY	5	8	.385	2	3	.400	1075	1076
Bates	4	9	.308	2	2	.500	946	1099
Colby	3	9	.250	1	4	.200	855	992
Bowdoin	2	12	.143	0	6	.000	934	1065
Tufts	1	9	.100	1	3	.250	703	824
Hamilton	0	7	.000	0	2	.000	451	636

### LAST WEEK'S RESULTS

TRINITY 93 Rochester 89  
Wesleyan 83 TRINITY 77  
Williams 65 Wesleyan 49

Brandeis 86 Middlebury 70  
Amherst 84 Colby 79  
Tufts 79 Bowdoin 71  
Coast Guard 72 Bowdoin 67

### THIS WEEK'S GAMES

Hobart at TRINITY  
R.P.I. at Union  
Middlebury at Williams  
Amherst at M.I.T.

Bowdoin at Bates  
Maine at Colby  
Upsala at Hamilton  
Tufts at Norwich

## Technical Foul Costly As Freshmen Bow To Cards

If you don't think that technical fouls play a large role in the outcome of a basketball game, just ask freshman coach Bill Sferro. On Wednesday his young Bants were defeated at Wesleyan by a score of 74-73, with a technical foul near the end of the game playing a large role in the final outcome.

The defeat was a tough one for the Bants as they led by six points with only 3:43 showing on the clock; because of some sloppy play over the last three minutes, however, they simply could not maintain their advantage. The loss also was a tough one because it dropped the Bantams' record to 6-3. Trinity, which was 4-0 before the semester break, is now only 2-3 since returning from vacation and seems to be having trouble getting back into a winning groove.

The first half of Wednesday's game was relatively even with Trinity enjoying a 41-36 halftime advantage. The second half was also a fairly even affair and with only 6:17 showing on the clock the score was tied at 63-63. Ron Waters was fouled at this point and converted two free throws to give the Bantams a 65-63 lead. In the next three minutes Trinity held the Wesleyan Cardinals to only two free throws while jumping out a 71-65 lead with 3:43 still to be played. Unfortunately, the Frosh were not to score again until only one second remained on the clock.

At this point the Bants became very ragged in their play. They took poor shots, threw the ball away and committed a number of other turnovers. Wesleyan fought back to trail only 71-70 with 1:45 remaining. Both teams then missed a number of scoring opportunities until with only 51 seconds showing on the clock Wesleyan gained the lead 72-71. At the same time Ron Duckett was given a technical foul for protesting the previous play at the other end of the court. The free throw by Wesleyan was good and would later provide the margin of victory. The Cards then took the ball out of bounds and successfully stalled for 40 seconds.

## Swimmers Lose To Coast Guard

The Trinity swimmers dropped their season mark to 2-5 Tuesday at New London, falling to Coast Guard, 72-41. Coach Bob Slaughter's mermen travel to Brunswick, Maine tomorrow to tackle Bowdoin.

The Coast Guard loss was especially disappointing to Slaughter, as the Cadet meet was one which he felt could have gone either way. The defeat puts a bleak outlook on the team's chances for a .500 season.

Trinity racked up victories in four events. The 400 yd. medley team of Fred Stehle, Chris Knight, Dave Doerge, and Tom Eynon won its event in 4:04.4. Dave Brown captured the individual medley in the time of 2:12.3, while Charlie Mack took first in the 200 yd. free style in 1:57.8. The 400 yd. freestyle relay team composed of Brown, Eynon, Mack, and Bob Mann also captured first place.

The Bantams finished second in three other events. Dave Hoffman took runner-up spot in the 1000 yd. freestyle, while Chris Knight wound up second in the 200 yd. breaststroke. Stehle also copped a second in the 200 yd. backstroke.

## Trinity Surge Falls Short; Wesleyan Triumphs, 83-77

by Dick Vane

It was just a case of too little too late for Trinity Wednesday night as they fell to Wesleyan 83-77 in Middletown. Down by 21 points midway through the final period, Coach Robie Shults' charges closed to within six points with one minute remaining, but the Cardinals were able to hold off Trinity's last second heroics and thereby avert another "Middlebury."

Against Middlebury the Bantams trailed at one point 58-38, but after the insertion of senior forward Greg Shepard into the lineup, Trinity battled back to a 74-72 victory. The Wesleyan game had all the earmarks of another upset. Shepard entered the contest with the Bantams trailing 60-42, and, after Trinity fell behind by a few more points, things began to happen.

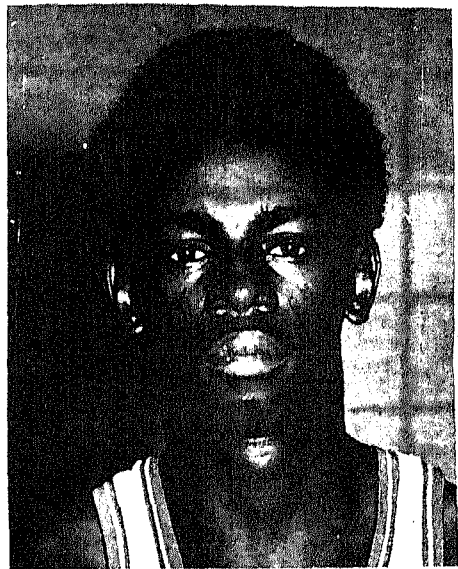
Captain Howie Greenblatt, who led the Bantams with 24 points, began connecting on drives and jumpers and, with teammate Ray Perkins, began hawking the Cardinal ball handlers. With a little over a minute remaining Trinity trailed by eight, 81-73 and Greenblatt rifled a perfect pass to Nat Williams, alone under the hoop. Williams' layup attempt rolled off the rim however, with Wesleyan grabbing the rebound.

The Cards, however, fouled Greenblatt and the senior guard sank both ends of the one-and-one situation to pull the Bantams within six with 55 seconds remaining. A bad pass gave Trinity possession with 33 seconds left, but the Bantams were unable to convert the break into a score and Wesleyan iced the game with two Joe Summa foul shots.

Summa, the Wesleyan captain, was a key to the Cardinal game both offensively and defensively. Although Greenblatt scored 24 points in the game, 17 of them came in the second half and many of those while Summa was on the bench. Summa hounded Greenblatt most of the first half, and Howie was able to make only two field goals in the first twenty minutes.

The Bantams trailed by seven points at the half, 42-35. They were able to stay that close to the Cards because of Ray Perkins. Perkins scored seven of the first nine Trinity points, and finished the half with 13. Ray,

who hails from Middletown, had made the starting five primarily on the basis of his defensive prowess, but he has improved offensively with each game; he finished



Ray Perkins  
scored 20 points

with 20 points against Wesleyan. Williams was also responsible for Trin's early success, collecting 13 first half rebounds.

Coach Shults said that he was "disappointed" with the loss, and attributed it in part to some questionable officiating. "We were beaten on the boards," said Shults. "Wesleyan is a very physical team and they were pushing and shoving underneath and the referees were not making the calls. Summa was bothering Howie physically by slapping his hands and it wasn't until the second half that they began calling him for it. We did not get the critical calls."

Shults also said that the scoring of the Cards' two reserve guards, Gary Walford and Brian Hearey, who together accounted for 18 points, was an important factor in the loss. The Bantam coach said he may substitute more in upcoming games.

## Racquetmen Win Match

Roy Dath's squash team rebounded from last week's loss to Williams to post a 5-4 victory over Wesleyan Wednesday at the Ferris courts. The important win leaves the racqueteers with a 4-5 season record.

The freshman match between Trinity and Wesleyan also wound up with a 5-4 score. However, the Baby Bantams fell on the short end of this count to remain winless after five starts.

The victorious varsity provided some exceptionally close and exciting action in their win. Three matches were extended to the five set limit, with the Bantams winning only one, that being captain Spencer Knapp's victory in the third position.

Other winning Dathmen were Frank MacGruer, Dick Palmer, Malcolm McColl, and Gary Plagenhoef, playing second, fourth, sixth, and eighth, respectively.

The frosh's loss to the Cardinals was disappointing due to the tightness of many of the matches. Chip Morgan and Steve Rogers both dropped five set matches; a victory in either of the two duels would have given Trin the team triumph.

Malcolm Davidson, playing number one, continued his fine play for the freshmen, by easily winning his match. Other Trinity victories were provided by John McCook, Chris Merrow, and Pete Heimann.

The varsity face a demanding test this afternoon when Dath's charges meet Brown at Providence. The freshmen host Trinity-Pawling tomorrow after noon at 3:30.

Varsity summary:  
1. Stanley (W) def. Heppe, 15-12, 13-15, 15-5, 15-13; 2. MacGruer (T) def. Dowers, 17-15, 15-11, 15-8; 3. Knapp (T) def. Doyle, 15-13, 7-15, 15-13, 11-15, 15-8; 4. Palmer (T) def. Walkenhorst, 18-16, 15-12, 10-15, 15-13; 5. Peters (W) def. Davis, 17-16, 13-15, 15-10, 12-15, 15-11; 6. McColl (T) def. Thompson, 15-5, 15-11, 12-15, 15-9; 7. Bailey (W) def. Booth, 15-5, 18-16, 15-10; 8. Plagenhoef (T) def. Williams, 15-9, 15-11, 15-13; Easton (W) def. Schirmer, 15-13, 11-15, 9-15, 15-8, 15-12.

Freshman summary:  
1. Davidson (T) def. Blaine, 15-17, 15-10, 15-4, 15-10; 2. Waller (W) def. C. Morgan, 15-8, 12-15, 15-11, 15-17, 15-12; 3. McCook (T) def. Billings, 15-7, 15-17, 15-9, 15-6; 4. Merrow (T) def. Groff, 15-10, 17-15, 13-15, 15-12; 5. Sanchez (W) def. Heiderich, 15-4, 15-9, 15-7; 6. Neagle (W) def. Stabler, 16-15, 15-6, 18-17; 7. Reid (W) def. Rogers, 15-11, 15-12, 9-15, 11-15, 15-9; 8. Duane (W) def. J. Morgan, 16-18, 15-8, 15-10, 15-11; 9. Heimann (T) def. Grogan, 15-12, 15-9, 11-15, 15-11.

## Harvard Slashes Swordsmen, 17-9

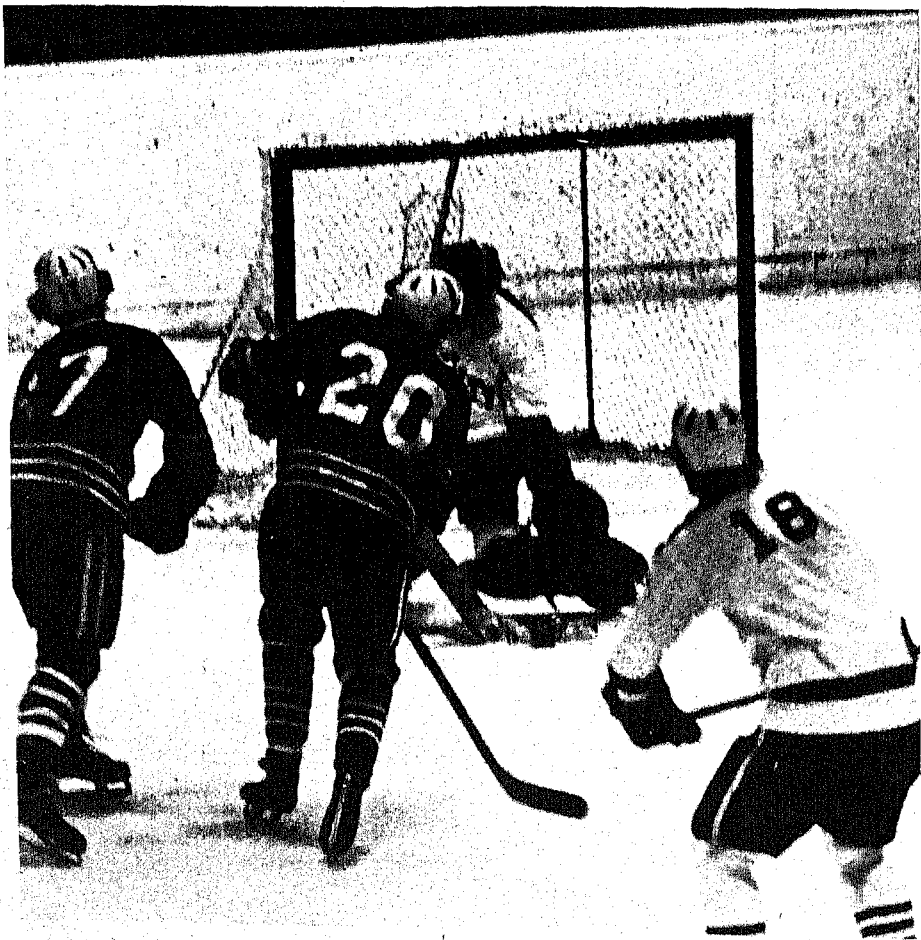
The Trinity fencing team played a member of the Ivy League Tuesday, and came up Crimson-faced. The Bantam swordsmen fell to a powerful Harvard team here, 17-9. It was the fencing team's third loss in a row, dropping their record to 1-4 on the year.

Trinity forfeited its triangular meet against Norwich and Fairfield because not enough of the team members wanted to participate in the meet.

Against Harvard Trinity won handily in

the epee bouts but was only able to win one of nine bouts in foil and two of nine bouts in sabre. Phil Daly led the epee swordsmen with three victories in three bouts. Steve Fischer and Arthur Adams won two of their three bouts in epee.

Co-captain Marshall Garrison captured two of his three bouts in sabre. Paul Meyendorff accounted for the Bantams only triumph in foil. The fencers' next meet is a home contest against Brandeis next Tuesday.



(Lawson Photo)

Goalie Chuck Shreve is seen blocking a shot early in the season. Coach John Dunham's skaters meet MIT, a team they beat last week, in a 7 p.m. away game tomorrow night.